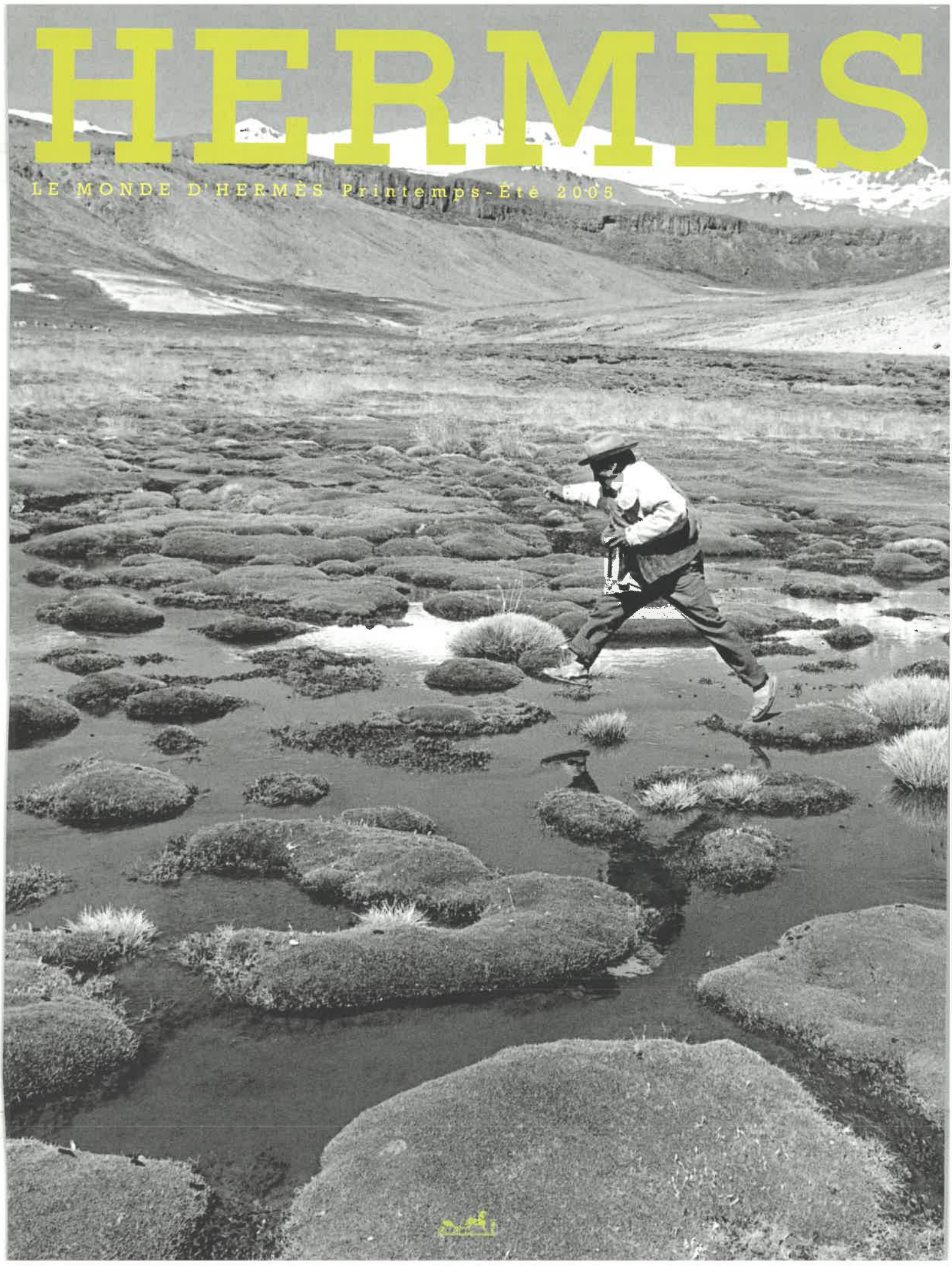
HERMÈS

LE MONDE D'HERMÈS Printemps-Été 2005



Vertical, the carp swims up
into the crystalline cascade.
Joy of the vigorous leap, back
along the lively current!
Sooner or later, returning to the source.

HERMÈS. 2005. AS THE RIVER FLOWS.

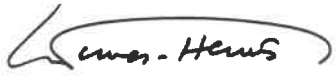
Maruyama Okyo, *Carp*, 1785.

JOHN C. WEBER COLLECTION. PHOTO LORI VAN HOUTEN.

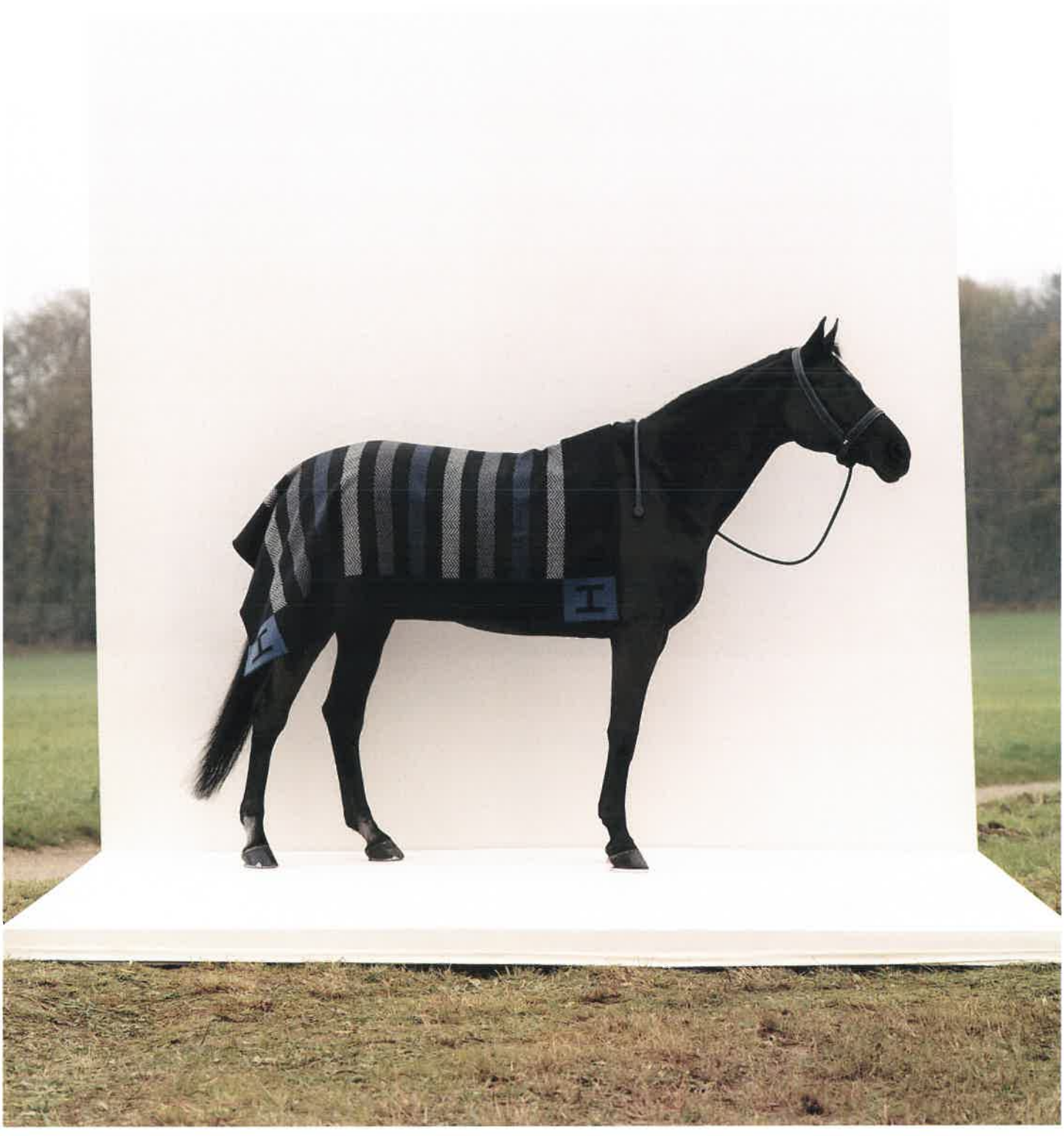
Heraclitus argued that one cannot bathe twice in the same river, since the water of any river is constantly being replaced from the source. To which his fellow philosopher, Parmenides, who insisted on the unity of being, made some serious objections.

For my own part, I see Hermès as a river that has followed its course, maintained its natural momentum, for several generations now – faithful to its tradition, you might say, but with meanders, bends, eddies and upsurges leading far from routine. And it occurs to me that if our House has managed to stay true to itself, what with all the diversity of the men and women who work and have worked here this last century and a half, then it is precisely *because* of that diversity, that sure source of constant surprises.

Customers entering one of our stores are, to my eyes, a bit like bathers who reconcile Heraclitus and Parmenides: they are diving into an element where everything is in motion, but where not a drop of identity gets lost. It is our pleasure to make them feel at home here. To see that everything goes swimmingly for them.



JEAN-LOUIS DUMAS-HERMÈS
CHAIRMAN AND CEO



The Source

of Hermès is the horse. Of course.

PHOTOS KOTO BOLOFO

Heine/Lenz/Zicka

"It makes my dreams visible."

Hands: Michel Comte, photographer

Tool: LEICA MP

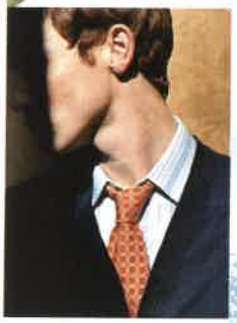
www.leica-camera.com

Leica my point of view

LE MONDE D'HERMÈS

Spring-Summer 2005

Cover: the source of the Amazon at Mount Mismi, Peru, as seen through the lens of our guest photographer, Kadir van Lohuizen: the grand setting is worthy of a human presence and vitality capable of adapting to all kinds of living conditions. Back cover: the perfume Un Jardin sur le Nil, *a nonchalant excursion in light. Photo Quentin Bertoux.*



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"WHEN YOU DRINK WATER, REMEMBER ITS SOURCE."
LIKE THE WISE MAN, THE COLLECTOR IS A DIVINER. HERE HE INVITES US TO ENJOY A REFRESHING SAMPLE OF THE ASIAN IMAGINATION.

Against the Stream

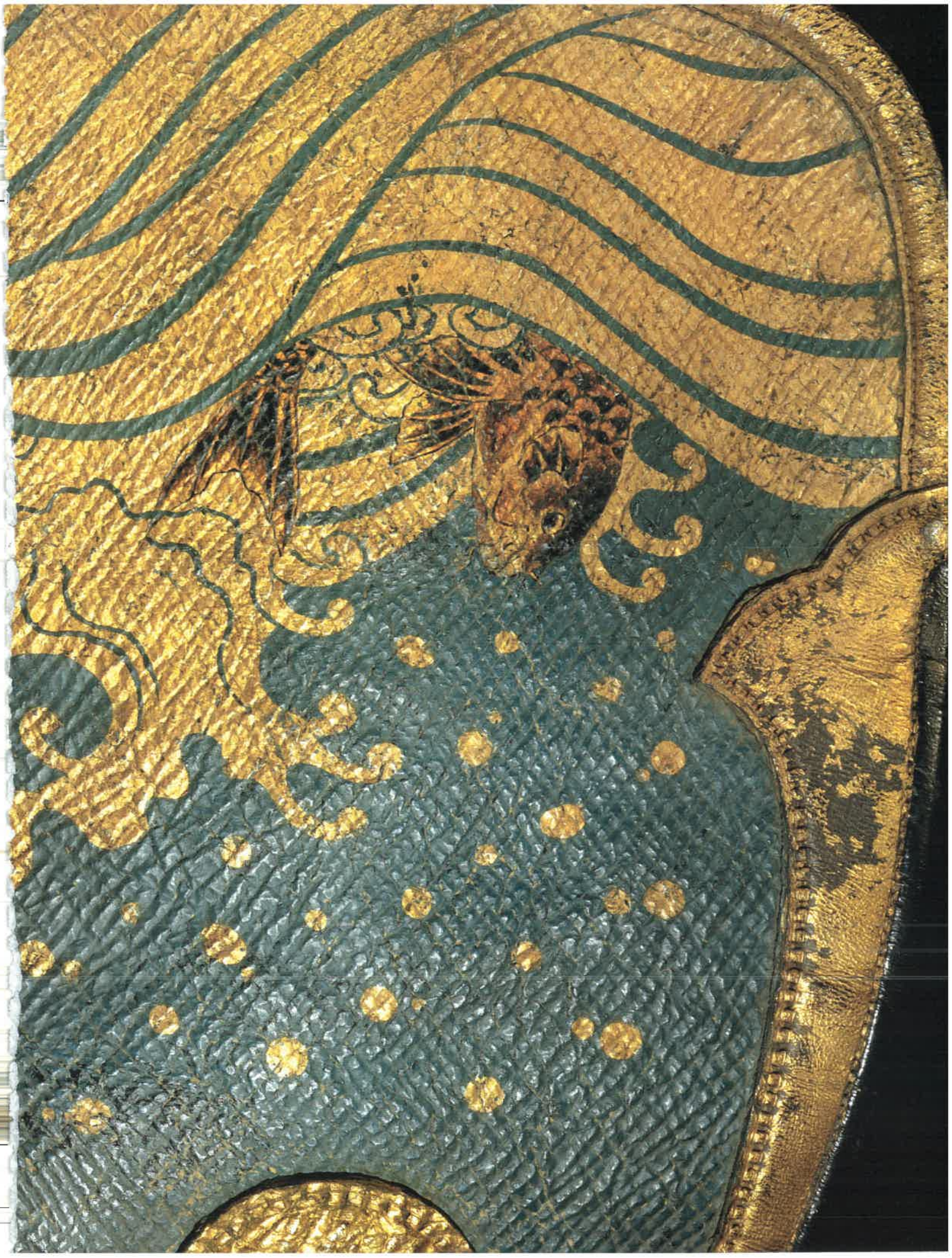
TEXT MENEHOULD DU CHATELLE. PHOTOS DIDIER MASSARD.

The objects kept in Émile Hermès' *cabinet d'amateur* surround visitors with their silent presence, trusting in those who are conversant with the secret language of forms. See for example this delightful detail found on the flaps of a Japanese saddle: a puff-cheeked carp playing with its string of bubbles. The image comes from the decorative bestiaries of the Far East. Here the samurai would identify the lesson learned in his young years from his *fencing mistress*, the carp, that hardy swimmer capable of working its way upstream, which taught him the ways of the warrior (a bit like the giant fish that attacked Tobias in the Bible). Even today, in May, on Boy's Day, the honourable carp still flutters atop the masts on Japanese houses, and her *sissones* in the sky exhort youngsters to overleap obstacles in a single bound.

We in Europe are more inclined to endow animals with our own human failings: we prefer, wrongly, to *carp* about the carp's silence. Seeing her dreamily loitering, seeing her round eye and mouth agape with proverbial boredom, her pair of barbels curling at the turn of the lips, we dismiss this denizen of the freshwater deeps as an airhead. What secret is this Ophelia guarding? And yet this water spirit in its scaly sheath dress does have its admirers. For religion it offers the image of the faithful, absorbed in God just as the *soluble fish* flows with its liquid element. Its subtle strokes make a fitting model for the choreographic undulations of Proust's high society.

Winter numbs her but, come spring, seeking waters for spawning, this mother courage proves a remarkable acrobat: she lies on her side, bends her body like a bow, then uncoils like a spring, shooting into the

Émile Hermès joined the circle of Parisian collectors whose passion was the source of a great élan that saw the French discover Japanese art. An emblem of courage and perseverance, the carp painted on the leather flap and flanchard of this saddle in the Hermès Collection reveals the decorative elegance of the trappings of Samurai horses in the Edo period (1603-1868). Embossed and gilded leather, gold *maki-e* lacquer decoration on a *nashiji* ground.



SURPRISED BY THE WAVES SPLASHING THE SAMURAI'S SADDLE WITH GOLD, THE ART LOVER ADMIRES THE VIGOROUSLY SUPPLE BRUSHWORK THAT IMPARTS RHYTHM AND LIFE. HORSE AND FISH SHARE THE SAME ÉLAN.

air and plunging down two metres further along. Modest in her sporting triumph. The longevity of carps is legendary. Buffon claimed he had seen specimens at least one hundred and fifty years old.

Despite its great qualities, the carp is no big fish in Europe's animal pantheon. Unlike the trout, it has no Schubert, and in La Fontaine's fable the heron shuns it as vulgar pabulum! And then there's that cynical Flaubert character in *Madame Bovary* who exclaims: "Poor little woman! Gaping for love like a carp on the kitchen table for water."

Other climes, other visions: in Japan, that same immobility on the cutting table is what elevates the carp, making it a paragon of virility! Faced with inevitable death, the impassive samurai follows its example. Asia does the carp justice. In China, the Cyprinus is revered by the governing elite for the energy it puts into swimming upstream along the Yellow River. The Yulong carp (or sturgeon?) whose perseverance takes it past the steep Dragon Gate turns into that fabulous animal, symbol of students who pass their exams with flying colours. Paradoxically, this mute creature damned as uncouth under western skies is an emblem of intellectual supremacy in the east! Swimming together, a couple of carps evoke conjugal bliss. For their mount, gods choose the carp, whose leap carries them straight to the heavens. In the waters of the magical river that bathes the human imagination, the fish is twinned with the horse (in ancient tales, it too was born from the waves).

A collector once said that, for him, every object from the past was like a Moses saved from the waters of oblivion, waiting to be deciphered. In this still figure Émile Hermès saw the flow of life. The house he built is now as old as the oldest carps. What is the secret of these spry seniors? Courage, an ability to go against the current of fashion, against headwinds and fears, to follow their natural inclination – so long as it leads upwards. To leap! And, at the source, to hear the laughter of the stream and drink the elixir of long life! M.C.

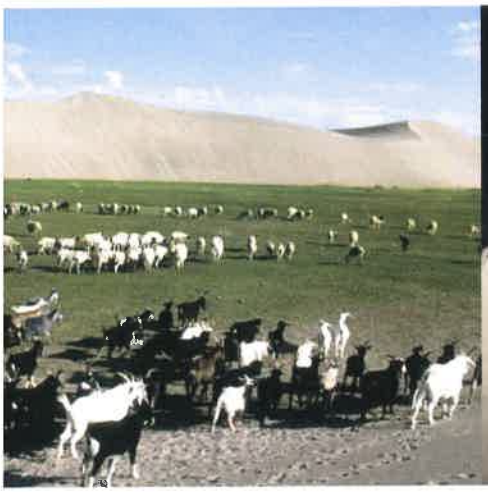
For the sensual, refined culture of Edo, the "major" and decorative arts were intimately linked. Over the gold *maki-e* lacquer of this saddle (late 18th-early 19th century), a commander's baton crosses a *sai*. A warrior's heart motif, a radish leaf and a diamond, open over the stirrups, identify the clan and family. Émile Hermès Collection.

FROM THE GOATS RAISED ON THE SWEEPING MONGOLIAN STEPPE
TO THE CRAFTSMEN WHO WEAVE THE THREAD IN KATHMANDU,
CAPITAL OF NEPAL: THIS IS THE JOURNEY OF HERMÈS CASHMERE.

Thread of Dreams

TEXT LOUISE ELIEZ

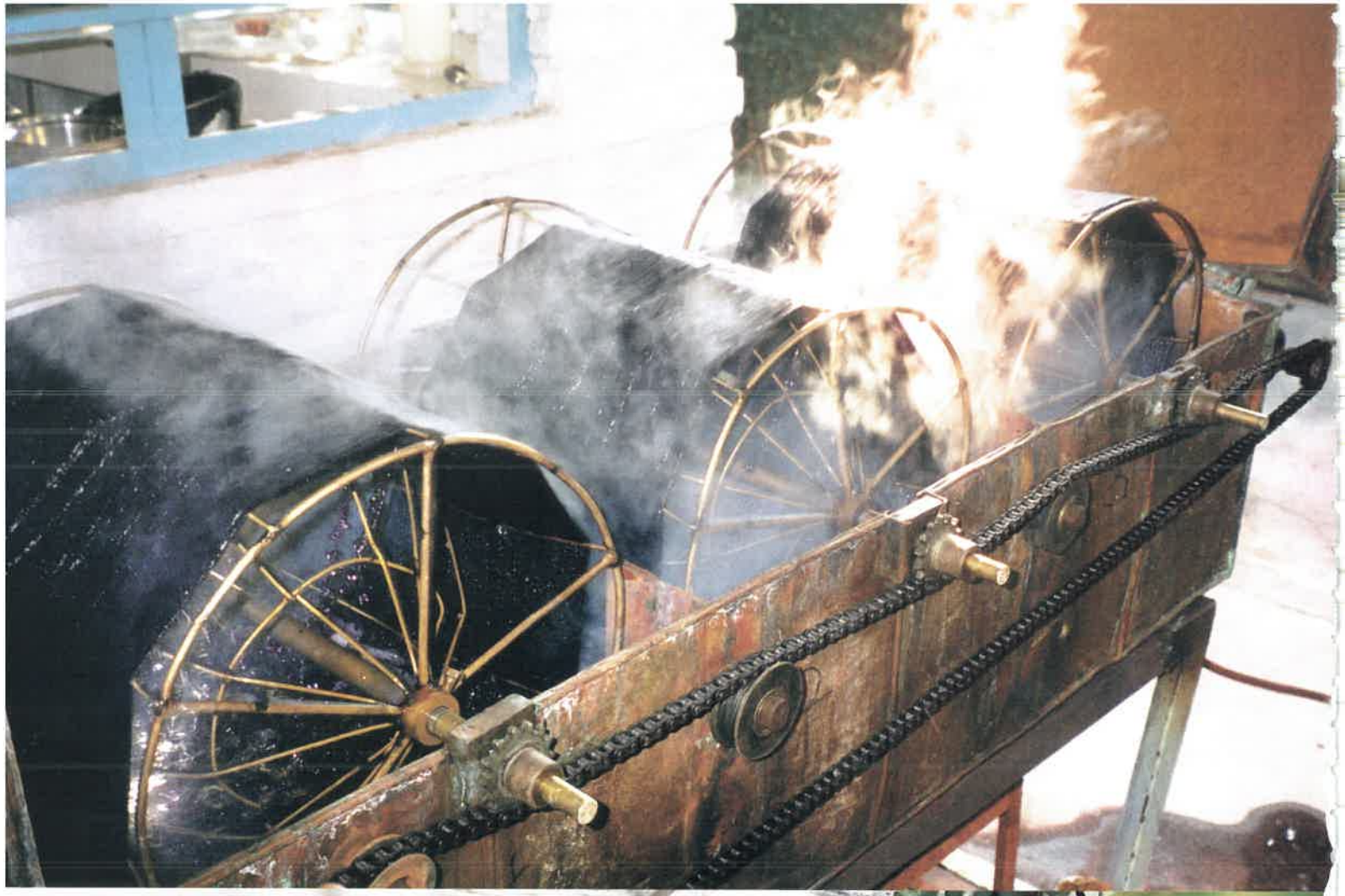
First, let your hand sink into the material, luxuriate in the sensation of its soft smoothness. Then savour the deep, rich colours. "Nature, light, space and wind – such are the ingredients that give us cashmere." These impassioned words are spoken by Franz-Christoph Giercke, founder of the Altai-Himalaya workshops that produce this fabric and, since 1997, have been making it into "plaids" and yukatas (robes) for Hermès.

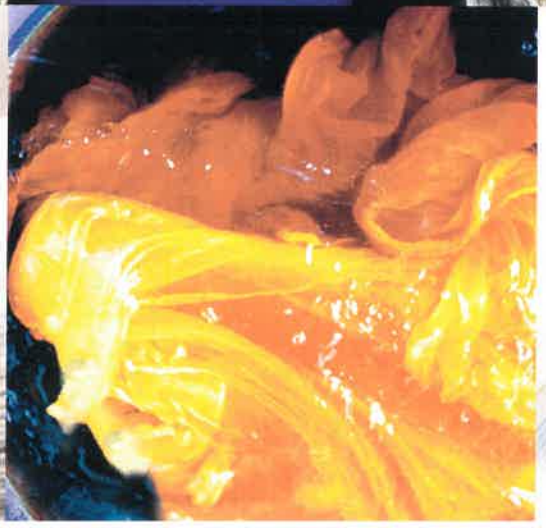


When you close your eyes and run your hands over cashmere there unfolds in the mind's eye a journey far away to the endless, desert-like expanses of the Mongolian steppe, dotted with nomads and herds of goats. This coveted treasure comes from the "down" grown by the goats of the Asian highlands to protect them from the intense winter cold of the continental climate. This incredibly fine hair is "harvested" by combing the animals in around April-May, when temperatures start to rise again. The aim is to obtain hairs whose thickness is no greater than fifteen or sixteen microns, which is what guarantees maximum insulation. To achieve this, the goats' diet will soon be as strictly controlled as that of a top athlete preparing for the Olympics, with a constantly improved mixture of vitamins, mineral salts and cosseting.

Above left: the Mongol herd is always mixed, with goats and sheep, but also horses, yaks and camels. Right: a cloud of unspun cashmere. Facing page: twelve boxes for an infinite number of options. Cashmere in its three natural colours, plus some beige camel wool.

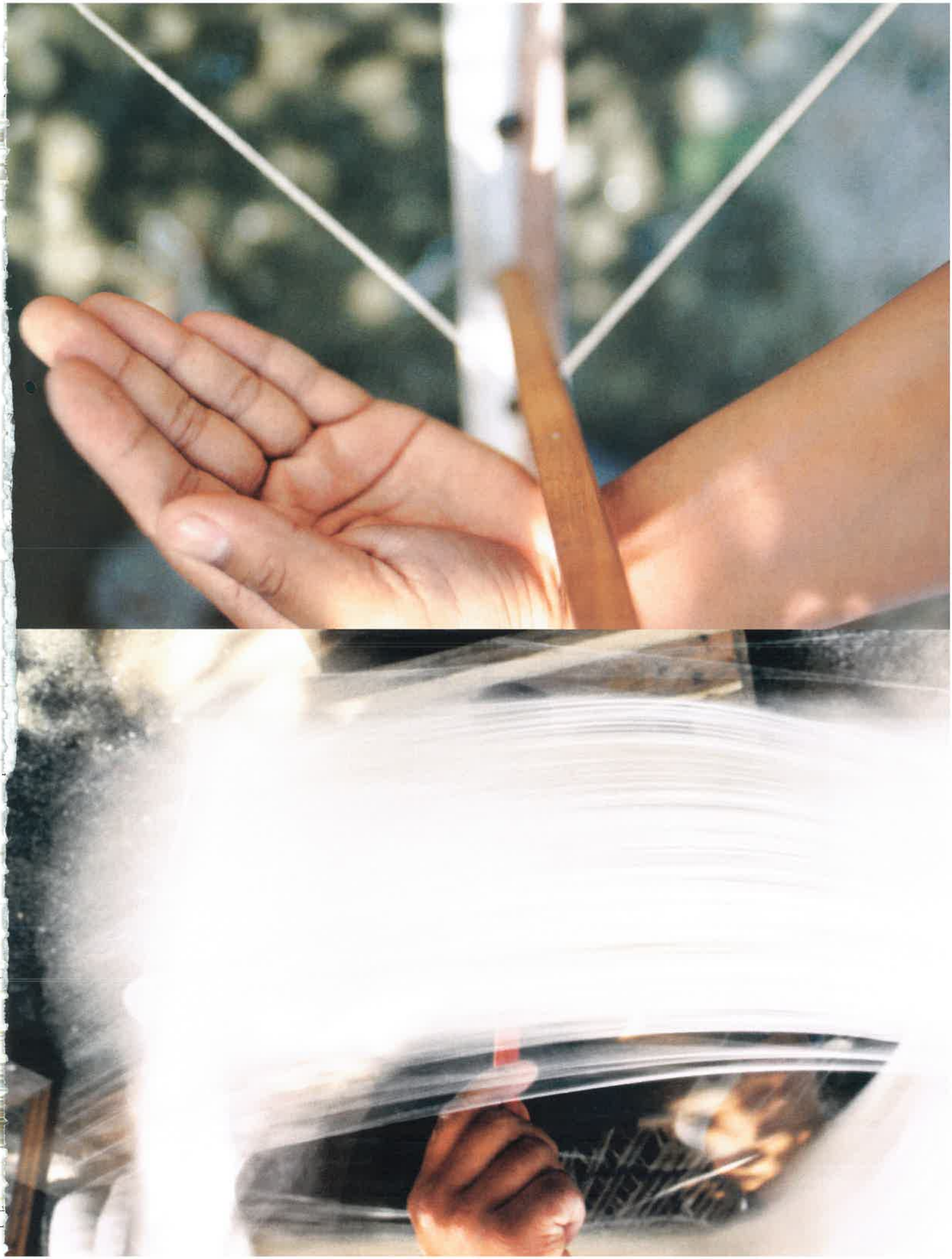
PHOTOS MICHEL SETBOUN AND ALTAI-HIMALAYA/JOVIELLE





Page left: different phases of the artisanal dyeing process. The colour that is chosen must be compatible with the wool's original hue. This page: some colour samples.

PHOTOS ALTAI-HIMALAYA/JOVIELLE



PHOTOS ALL [illegible]

Page left: before the dyeing begins, the thread is rolled onto drum-like objects. This page: hand-woven fringed "plaid," 50% silk, 50% cashmere.

TWO HUNDRED AND TEN GRAMS WOVEN FROM WIND AND LIGHT IN A CONDENSATE OF COLOURS AND SENSATIONS.

While the name cashmere comes from Kashmir, that land of high valleys and mountains that has been shared between India and Pakistan since 1949, the thread is actually spun and woven by craftsmen in Nepal. The wool is delivered in the form of downy clouds. First it is hand-spun by women working at home, their delicately executed technique producing some two kilos of thread per month. Then it is the turn of the fifty-strong workshop in Kathmandu, the Nepalese capital, to deal with the weaving and finishing. The looms used by these artisans can handle widths of up to five metres, a luxurious size that had pretty much disappeared from the trade for the best part of two centuries. As for the dyeing stage, this is carried out using special colorants that preserve all the qualities of the wool's fibre, respecting its three natural colours: white, brown and light grey. The result is an infinite number of nuances in a range of 108 colours (108 being a sacred number for Buddhists).

Because the natural characteristics of the material are preserved, each model is unique. That is why Hermès has deliberately limited its production. Light, space and wind, but also time: it takes five days to make a blanket with six thousand weft and ten thousand warp threads, representing three kilos of raw cashmere and six weeks of spinning. The maths is not very thrilling, but it is soon forgotten. What remains is the powerful poetry of a beautiful fabric. Two hundred and ten grams of inviolate nature and human adventures: that is the weight of a "plaid" on a handsome pair of shoulders. L. E.

Top: the weaving. Facing: the fringes are cut by hand. Page right: "double-face plaid" in 100% cashmere, hand-spun and woven (four days' work).

PHOTOS ALTAI-HIMALAYA/JOVIELLE AND STUDIO DES FLEURS

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SUSTAINING EACH EFFORT UNTIL THAT MOMENT

OF PERFECT HARMONY WHICH MARKS THE

CULMINATION OF ALL ENDEAVOUR, SEEKING OUT

THE EXCEPTIONAL BECAUSE NOTHING LESS WILL

DO, ALWAYS SEARCHING, NO STRANGER TO

DOUBT, EMBRACING EACH DAY WITH PATIENCE

LOUIS ROEDERER
CHAMPAGNE

WITHOUT COMPROMISE

Waterside Idyll

PHOTOS SANDRINE EXPILLY. STYLING NELSON SEPULVEDA.

Cups and plates, porcelain to live with. For being together.
Spare them the boring cupboard, let's take them for a picnic.
What is washing up? Proof of pleasures enjoyed.

SOME INDIVIDUALS HAVE THE GOOD FORTUNE – DESERVED, NO DOUBT – TO LIVE SEVERAL LIVES IN ONE. TAKE THE WRITER FRANÇOIS CHENG, WHO WAS BORN AND GREW UP IN CHINA AND HAS LIVED IN PARIS SINCE 1949. NOW A MEMBER OF THE ACADÉMIE FRANÇAISE, THIS AUTHOR WORKING AT THE JUNCTION OF CHINESE THOUGHT AND WESTERN CULTURE IS PARTICULARLY WELL PLACED TO OBSERVE THE WORLD FROM A UNIVERSAL PERSPECTIVE, AND TO KNOW THAT (TO QUOTE HIS LATEST BOOK) "ALL BEAUTY IS SINGULAR."

The Third Force

BY FRANÇOIS CHENG OF THE ACADÉMIE FRANÇAISE

In the Chinese imagination, the mountain and the river both draw their symbolic power from their link with Chinese cosmology, that is to say, their link with the way in which the Chinese conceive of the structure and workings of the living universe.

To simplify in the extreme, we could say that the basic idea is the life force, or breath: *qi*. A primordial force emerges from the Void of the beginnings, and it is from this force, which is both matter and spirit, that the living universe is derived. *Qi* exists in all living entities, connecting them into a giant network of Life in motion called the Tao, the Way. Within this Way, each living entity, with its specificity, is constantly interacting with other living entities, so that what takes place between these entities is just as important as the entities themselves.

Very basically, then, there is A, there is B and there is what happens between A and B: three things. The primordial Life Force is ternary. When it operates in the constituted universe, it divides up into three kinds of vital forces, i.e., the Yin force, the Yang force, and the third force, which is the Force of the

SHITAO (YUAN JI). *DAOJI MOUNTAINS AND WATER PAINTING*. THE PALACE MUSEUM, BEIJING

天門中斷楚江開碧水東流至北迴
孤帆一片日邊來李白望天門山
兩岸青山相對出
張僧繇沒骨法
岡山清湖大滌子石濤寫

Median Void. The virtue of the latter is that it carries Yin and Yang into a process of mutual and mutually beneficial transformation.

If I had to give a very succinct definition of the Median Void, I would say that it is a Three which, arising from the presence of the Two, gathering what is best in the Two, enables the Two to transform and transcend itself. It is from this ternary function that are engendered the Ten Thousand Things, that is to say, the whole world. Each thing is more or less marked by the Yang, the force that embodies the active power, or the Yin, which embodies receptive gentleness. This enables each thing to acquire its specificity and thus to interact with other things, and especially with its privileged partner, its complementary entity.

On earth, the mountain and the river are the two most eminent incarnations of the law of Yin and Yang, in other words, the law of this complementarity that is conducive to the great exchange, the great dialogue, leading towards beneficial transformation or even to a form of transfiguration. For the mountain and the river are not just partners, two opposite numbers. Theirs is a much more intimate relation, a relation of intertwining, interpenetration and mutual becoming. The Chinese imagination never forgets that, originally, the mountain was simply a set of frozen waves. Far from being a monolithic figure imprisoned in its immobility, the mountain is moved from within by a dynamic force – what Cézanne called "an inner geological upsurge." This force, this breath, means that it is constantly being renewed. And from within it is born the spring that, gaining in magnitude, will one day become a river. And so the mountain, as frozen waves, and the river, as that which flows from the mountain, carry within themselves the mystery of universal change and the hidden reality of space and time.

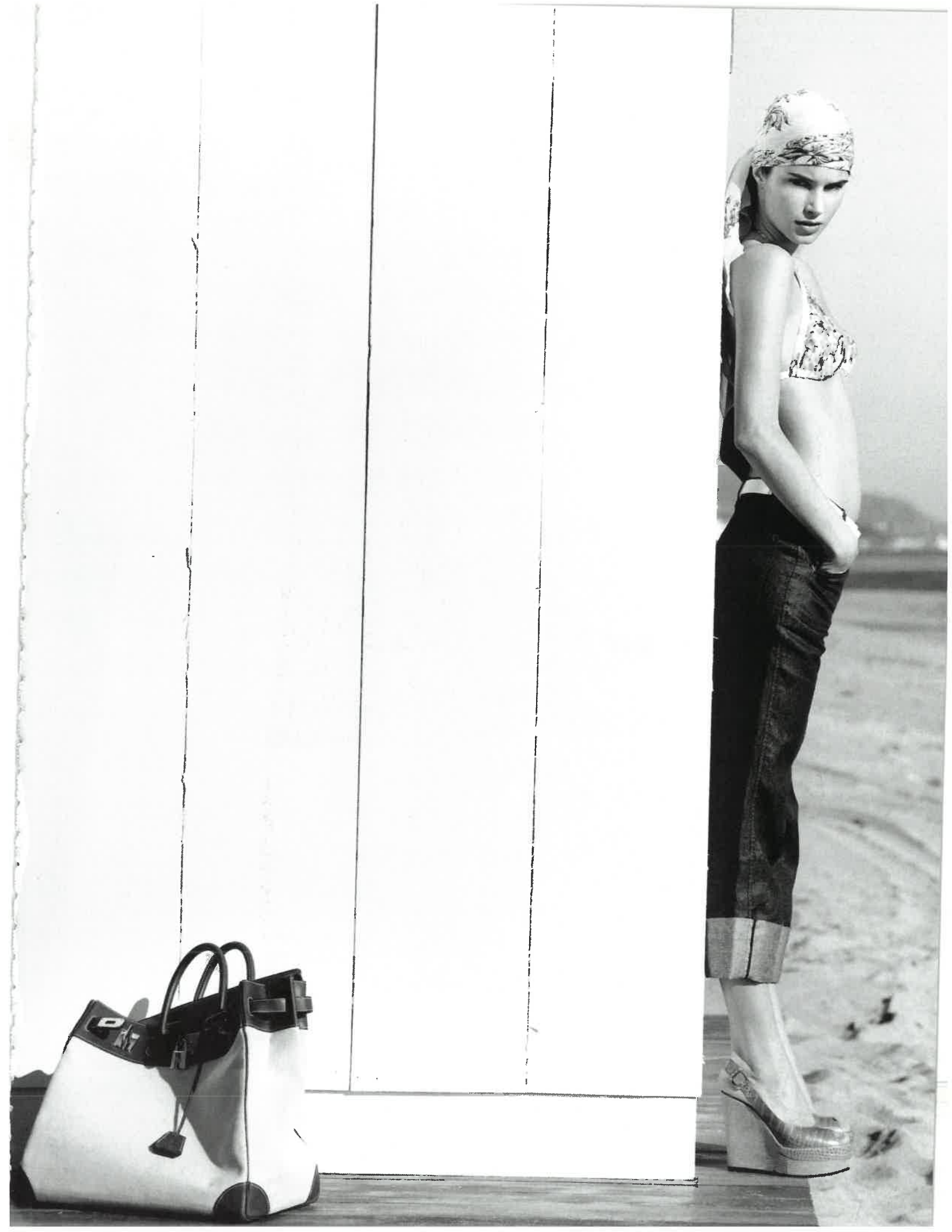
We generally use the image of the river flowing into the sea to represent time. Because of this endless flow that never turns back, we are inclined to think of time as a continuous line that is irreversible. But is that really true? In China, thinkers and artists have emphasised the fact that, with every moment of its flowing, water from the river is evaporating. The vapour rises into the sky where it is transformed into cloud. The cloud falls back down as rain and replenishes the water. Even when the river flows unremittingly into the sea, the phenomenon repeats itself. And thus, at both ends of the earth, the Yang mountain and the Yin sea partake of a reciprocal becoming. By virtue of the invisible action of the Median Void, they cement the alliance between earth and heavens, thus benefiting the movement of Life. In other words, above the continuous straight line, which is rather "down to earth," a circular movement is enacted between Heaven and Earth, so that there is no such thing as lost time. Time lost in fact becomes one with time regained by the miracle of universal motion.

I quoted Cézanne. Just like Shitao, the great seventeenth-century Chinese painter, he knew that human fulfilment does not lie within the self, but beyond the self. It is insofar as man enters into a dialogue with a great *other* in the order of life, allowing the Median Void to act with its full force, that he can transcend his internal contradictions, his sterile dualism. Though I may repeat myself, allow me to affirm the following: every work of art is a Three which, arising from the presence of the Two, gathering what is best in the Two, enables the Two to transcend itself, and thus opens up the way of infinity. Without Cézanne and the Montagne Sainte-Victoire, which was one of his favourite subjects, Cézanne's work would not exist. But now that it does exist, it transcends the Sainte-Victoire and even Cézanne. Echoing the tremendous inspiration of the initial Creation, it justifies and elevates our earthly existence. F. C.

Spring-Summer 2005

Sea Breezes

PHOTOS NATHANIEL GOLDBERG. STYLING SAMUEL FRANÇOIS.



Details page 119

Me First!

PHOTOS NATHANIEL GOLDBERG. STYLING SAMUEL FRANÇOIS.

Details page 119

Smooth Ride

CONCEPT AND PHOTOS BARBRO ANDERSSON

Leather set down on silk. An inspired flight, a precise landing.
The bag takes many forms, takes it easy. Always at home.

Des fleurs pour le dire

QUE MOLIE

Details page 119

A Poetics of Fluids

PHOTOS PAOLO ROVERSI. STYLING SAMUEL FRANÇOIS.

JOURNALIST BERTRAND DE SAINT VINCENT HAS A VERY PERSONAL WAY OF FISHING THE MINNOWS FROM THE DAILY SWIM OF EVENTS AND PERSUADING READERS THAT EACH CATCH IS REMARKABLE. SUCH IS THE ART OF THE CHRONICLER: FINDING THE NOTEWORTHY IN THE INSIGNIFICANT, REVEALING WHAT WAS UNSEEN. HERE, THOUGH, THE AUTHOR'S SUBJECT IS MORE A LIQUID LEVIATHAN.

One rides them upstream, or down. On their back they carry countless packages, craft of all kinds and sizes, ferries or canoes, sightseeing boats or sampans, loaded to the rowlocks with gold, minerals, fruit, vegetables, wood, coal... The journey can be dangerous. "As I was floating down unconcerned rivers,/I ceased to feel steered by the haulers:/Gaudy Redskins had taken them for targets,/Nailing them naked to coloured stakes."

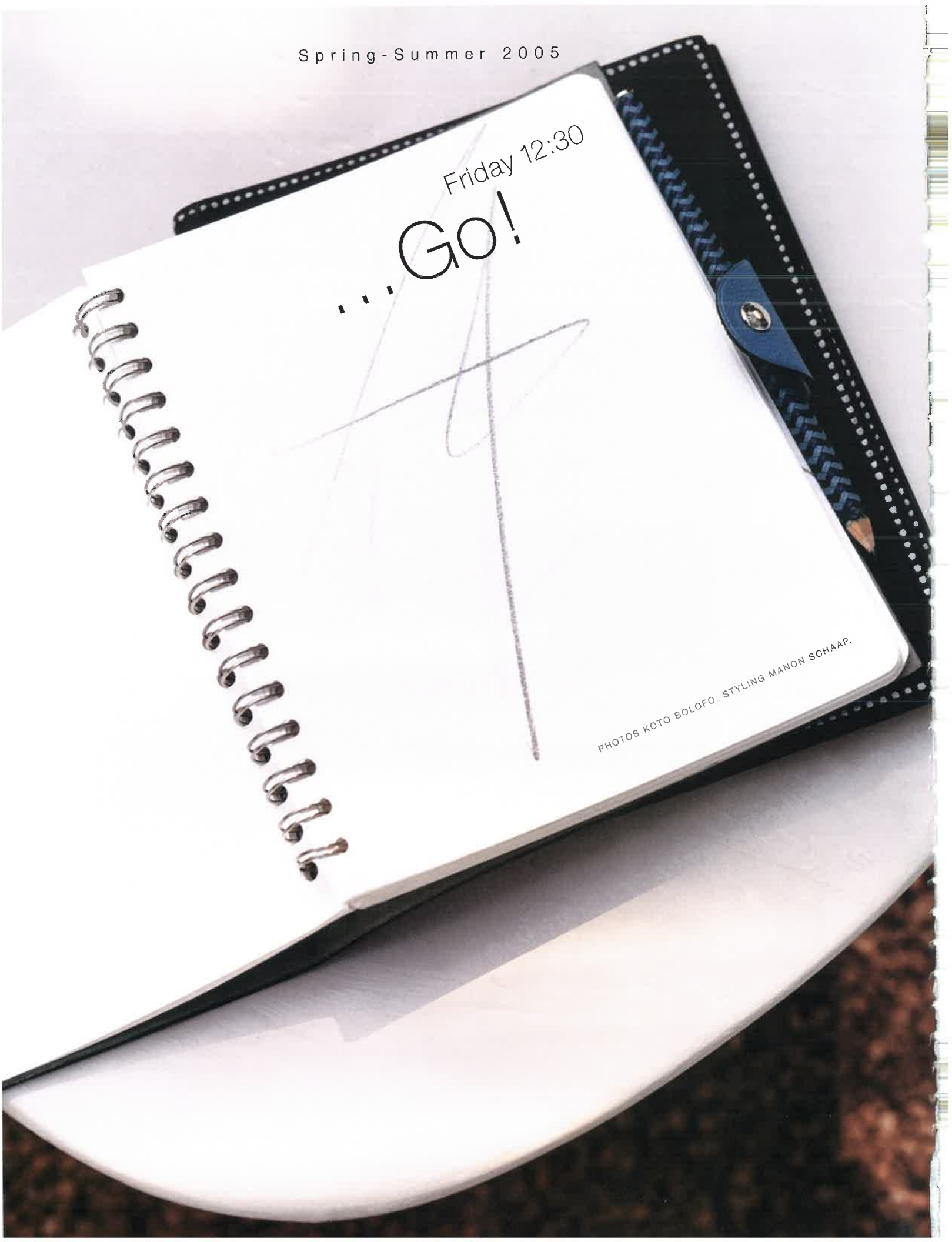
In the modern world, Rimbaud's Indians have been replaced by tourists. Dressed in shorts and loud shirts, skin red from sunburn, they brandish cameras like bows and fire off arrows at anything that moves.

Rivers are the memory of Humankind. In spate, silent or voluble, calm or torrential, cool or warm, they carry tons of history. They have known so many men and women, watered so many cities! Living albums, their haze teems with images like Aladdin's magic lamp – with figures of conquerors, poets, soldiers and lovers. Each river has its own, jealously guards their grandeur, their faded dreams. The mysterious Rhine evokes Germanic invasions; the Volga, sunken villages and deadly shipwrecks. In the dark, chill waters of the Amur, fought over by two powers – China and Russia –, Cossacks let their horses drink. The green waves of the Guadalquivir are an Andalusian cemetery on whose avenues Hannibal, Cato, Pompey, Caesar and Magellan were vanquished. There the Roman emperors Trajan and Hadrian learned to swim. On the Niger, whose contours were for so long elusive, fishermen perform ancestral gestures. The sinuous, tricksy Loire idles past its châteaux; the sacred waters of the Jordan, gifted with purifying powers by the Book of Kings, followed the steps of the Son of Man. No wonder that Chateaubriand, who eulogised the "Genius of Christianity," should have "drunk great quantities of them."

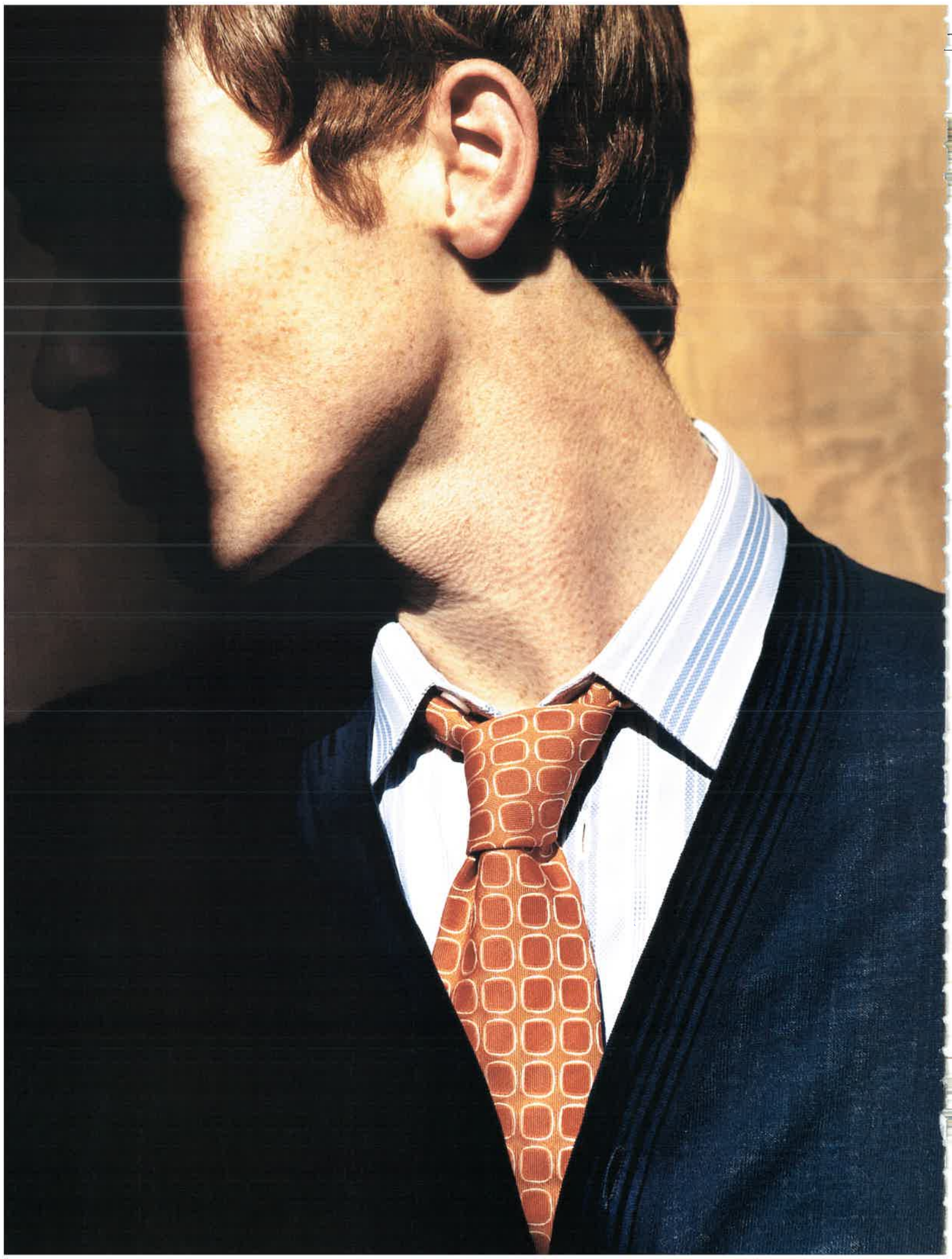
Edged with strange, secretly inhabited forests, the Danube flows proudly like the nostalgic heir of the Holy Roman Empire.

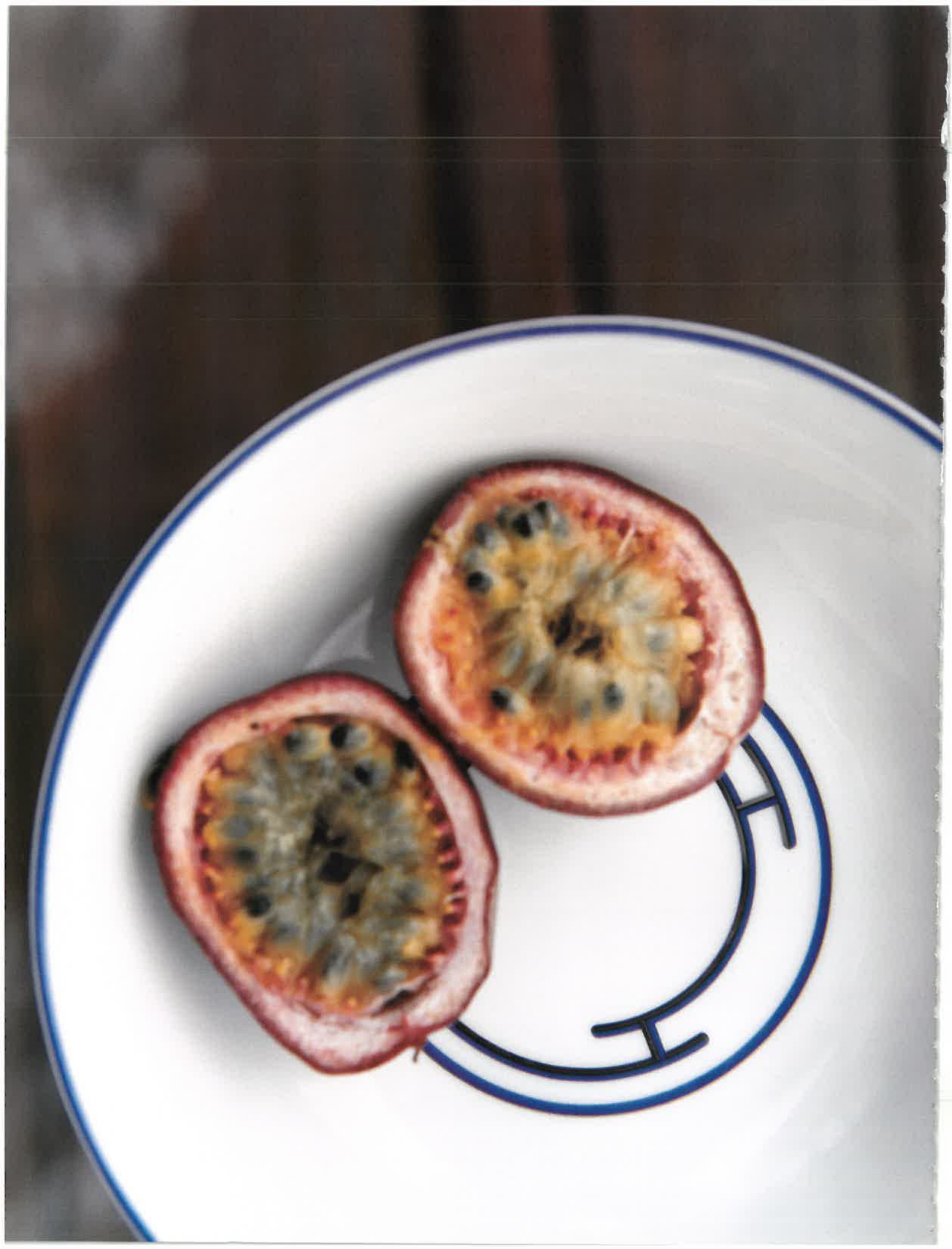
Rivers abolish time. And sing as they ride it upstream. "Like huge bugles," notes Victor Hugo, "they sing to the ocean of the beauty of the earth, the culture of the fields, the splendour of cities and the glory of men." Their flow is epic prose, a novel in motion

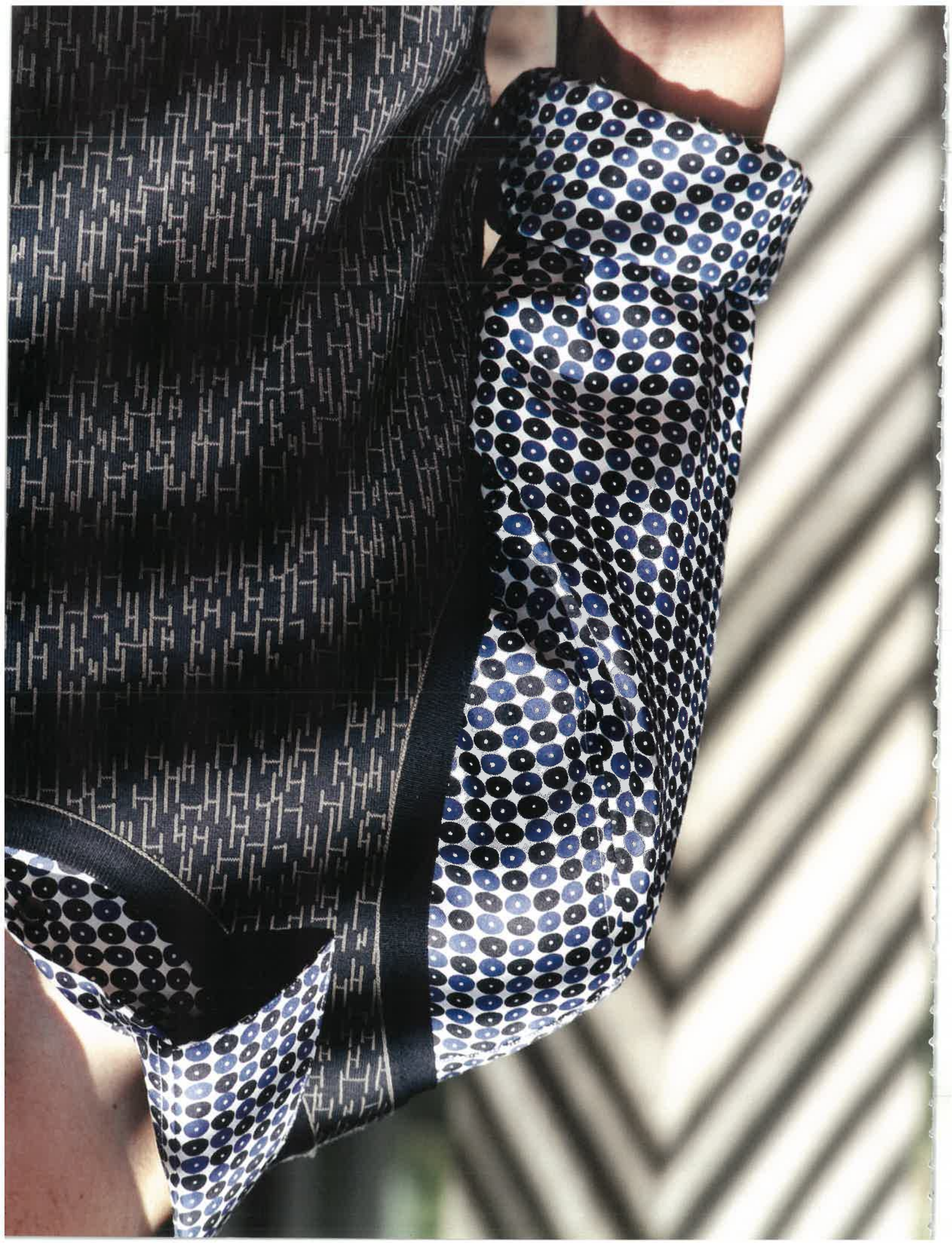
B. S. V.



PHOTOS KOTO BOLOFO. STYLING MANON SCHAAP.







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KOREA: THE MISSULSANG

For the second year running, the Artsonje Center hosted an exhibition by the nominees for the Hermès Missulsang award for contemporary Korean art, namely: Chan-Kyong Park, Yeondoo Jung and flyingCity. Chosen by a jury comprising three Koreans and two foreigners: David Elliott (Director, Mori Art Museum, Tokyo) and Marie-Claude Beaud (Director, Fondation d'Art Moderne Grand-Duc Jean, Luxembourg), the winner of this fifth Missulsang was Chan-Kyong Park.

TOKYO, THE MAISON HERMÈS IN GINZA

Bespoke window dressing? That was the aim when Hermès Japon chose to give selected guest artists carte blanche to design new sets of displays for its flagship Ginza store. Here is an original way of combining artistic vision with the art of creating surprises and inspiring that is laying out windows. Last autumn, the artists invited by the Maison Hermès were Kengo Kito, followed by Constantin and Laurene Boym.

BERLIN:
VARIATIONS ON THEMES

This autumn the Hermès Berlin gallery hosted a show of work by winners of the La Montre Hermès photography competition, organised with the Vevey School of Applied Arts in Switzerland. The exhibition was originally shown in Lausanne.

RENCONTRES

PHOTOS SATOSHI ASAKAWA, TAE YOON HAHM, FABIEN DE CUGNAC, TORSTEN ZIMMERMANN

BRUSSELS: CHARLEY CASE

A giant tree, painted in black directly onto the white wall, which disappeared as soon as the exhibition ended; a giant ring of raw steel to which were fixed images in lampblack on glass; a wall covered with tiny figures in phosphorescent ink, forming a huge invisible circle. From birth to death – for his exhibition at La Verrière, Hermès' Brussels gallery, Charley Case chose to evoke the long cycle of time, to trace the infinite flow of life.

MUNICH: *CHILDREN FOR A BETTER WORLD*

Hermès joined in with the tenth-birthday celebrations for this charity dedicated to helping children in difficulty, directed by Florian Langenscheidt. Child-like candour and imagination set the tone for an evening full of fun and fund raising where guests were greeted by familiar characters from the fantasy world of the Brothers Grimm.

NEW YORK: *LIGHT STRINGS, IMPRESSIONS OF THE GUITAR*

This exhibition by the photographer Ralph Gibson marked his first collaborative venture with guitarist Andy Summers, founder member of the rock group The Police. Together, the two men have developed a poetic meditation on the form of the guitar and its relation to the human body, with Gibson's enigmatic images doing visual riffs on Summers' lyrical texts on the history of the instrument.

RENCONTRES

PHOTOS TORSTEN ZIMMERMANN, PATRICK MC MULLAN, MASASHI NOZAWA, JUNG BAE KIM, S&A PHOTOGRAPHY

JAPAN : SALON DE MUSIQUE

Since the year's theme was fantasy, the traditional Salon de Musique in Osaka and Tokyo meetly morphed into a choreographic event where music met dance and song encountered movement. Performing together for the first time, Ophélie Gaillard played Bach's fifth cello suite, while the dancers Daniel Larrieu, Sidi Larbi Cherkaoui and Damien Jalet came up with an original and very dreamy choreographic vision based on the juxtaposition and fusion of their personal worlds. A space for seeing and listening: art at its most alive.

PUSAN INTERNATIONAL FILM FESTIVAL

In October, as partner (since 2001) to Asia's biggest film festival, Hermès organised a special evening of tribute to the great figures of the Seventh Art in Korea. Eight cups, made by Hermès and Puiforcat, paid homage to their contributions to the development of their country's cinema, and especially through coproductions with Hong Kong from 1950 to 1980.

SINGAPORE, MILAN : *CHALICES AND PERFUMES*

The artist Corinne Sentou took her inspiration from Hermès perfumes when designing these seven sculptures that have an olfactive as well as tactile and visual dimensions. The colours painted onto the underside of its discs gave each object a distinctive chromatic halo, while, by dipping a tester into the "calyx" of their choice, visitors could sample the perfume and assess for themselves the correspondence between fragrance, form and colour.

Kadir van Lohuizen, photographer

Life along the River

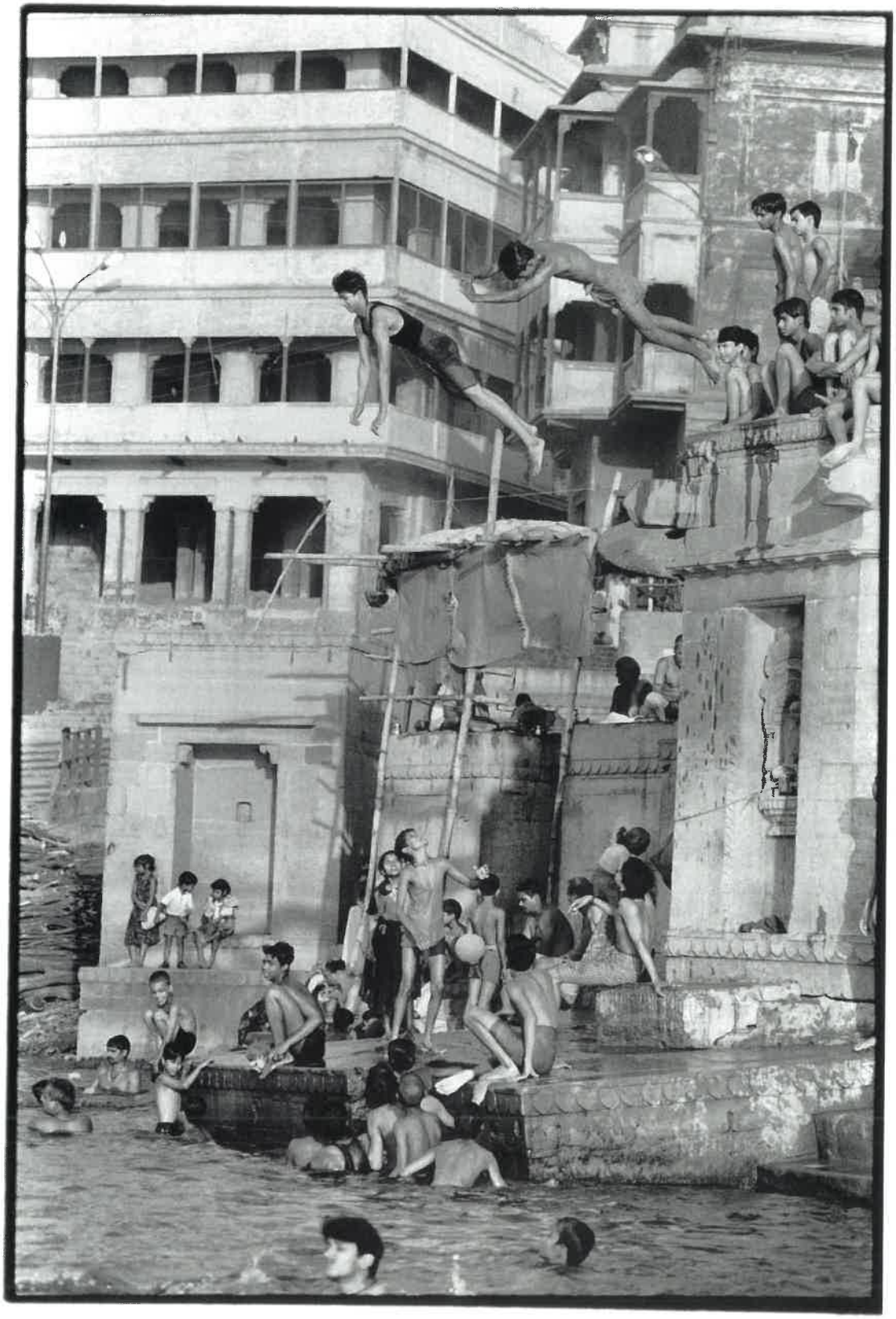
In more than fifteen years as a photojournalist, my work has taken me all over the world, and to many of its hot spots. But what I really like to photograph are not so much the events as the local conditions that cause or explain them. This was the spirit in which I travelled down the Niger in western Africa, from its source to its delta, in 1996. I set out on my journey with no particular plan in mind, but just let events and people flow past my lens. And I found that they told a different story about this continent. Yes, poverty is everywhere, but it turns out to be a source of energy and pride.

This experience was so enriching that I wanted to do more. And so I followed the course of six other rivers: the Yangtze in China, the Ganges in India, the Danube in central and eastern Europe, the Amazon in South America, the Mississippi in the United States and, finally, the Ob in Russia. My photos may disappoint hippo and crocodiles fans, but they may also capture the attention of those who, like myself, take an interest in the peoples living along these vital arteries and, indeed, on their very banks. For me, anyway, they bear witness to some very special, intense experiences.

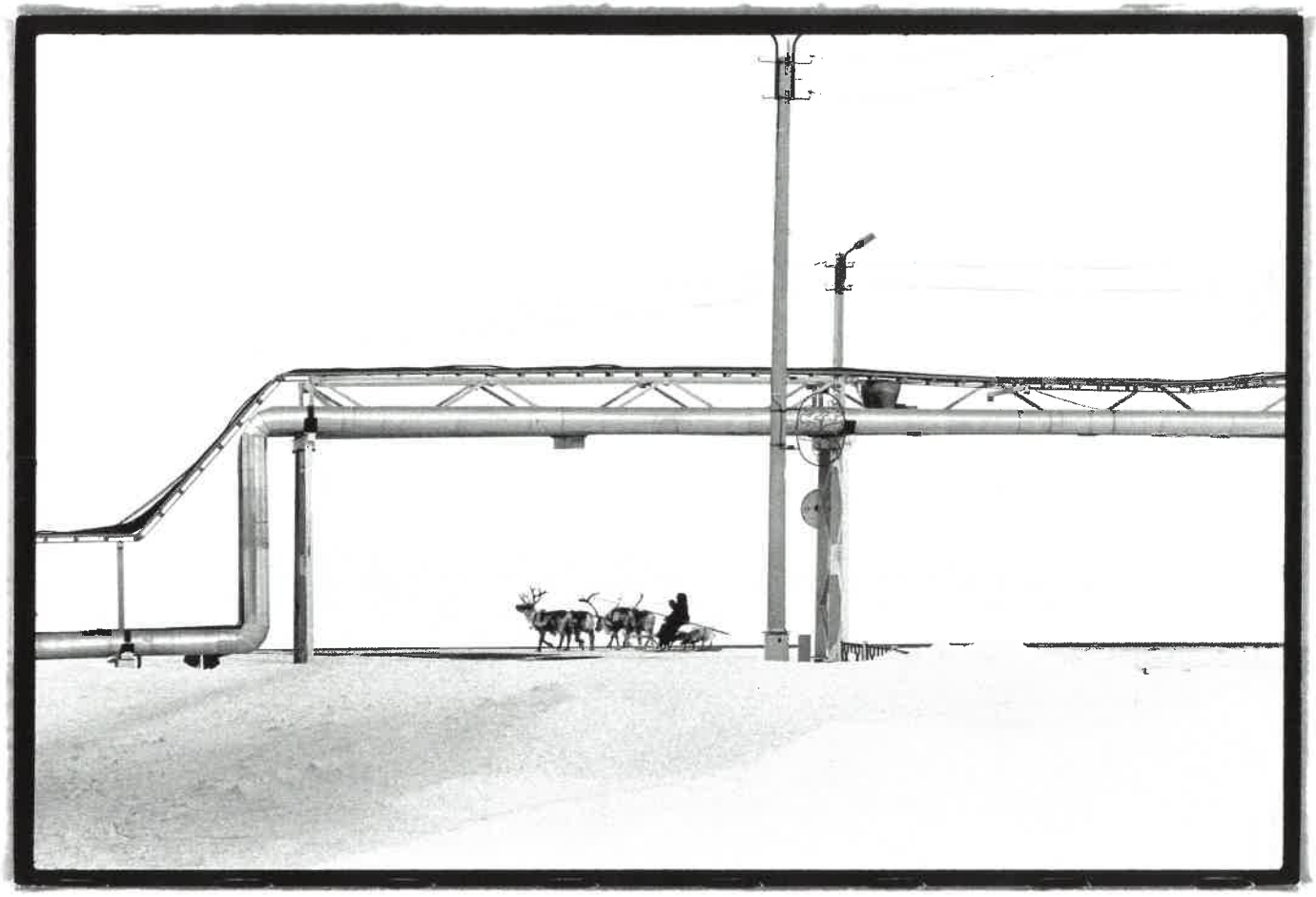
Kadir van Lohuizen (Agence Vu) was born in Utrecht, the Netherlands, in 1963. He began working as a photojournalist in 1988, taking a deeply humanist approach to the geopolitical and ecological aspects of his subjects. These concerns and qualities are very much in evidence in his book *Les Grands Fleuves du monde*, published in 2003 by Actes Sud.

The mouth of the Amazon at Marajó (Brazil).

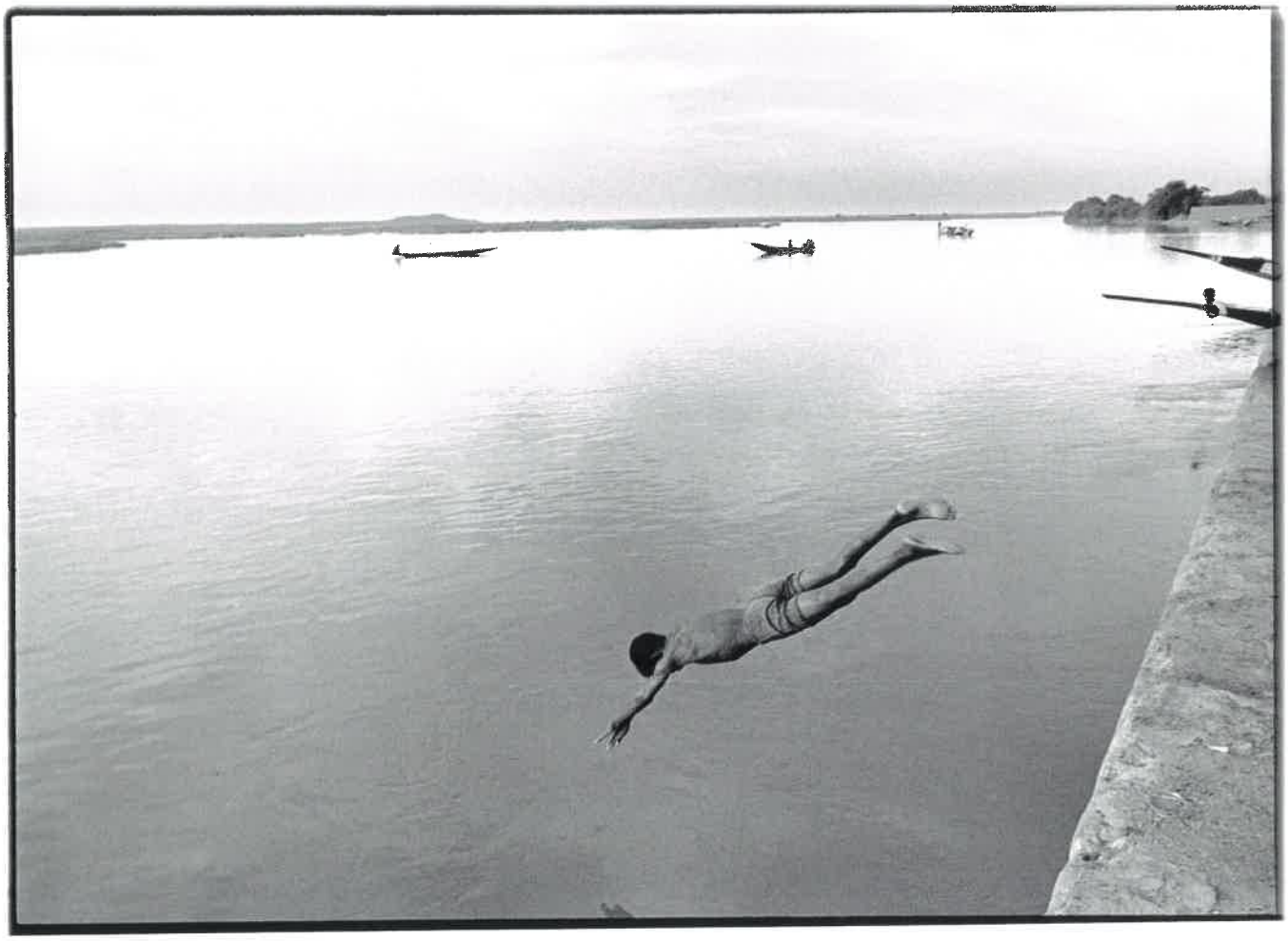
The Danube at Kladovo in Serbia and Montenegro.
On the opposite bank is the Romanian town of Turnu Severin.



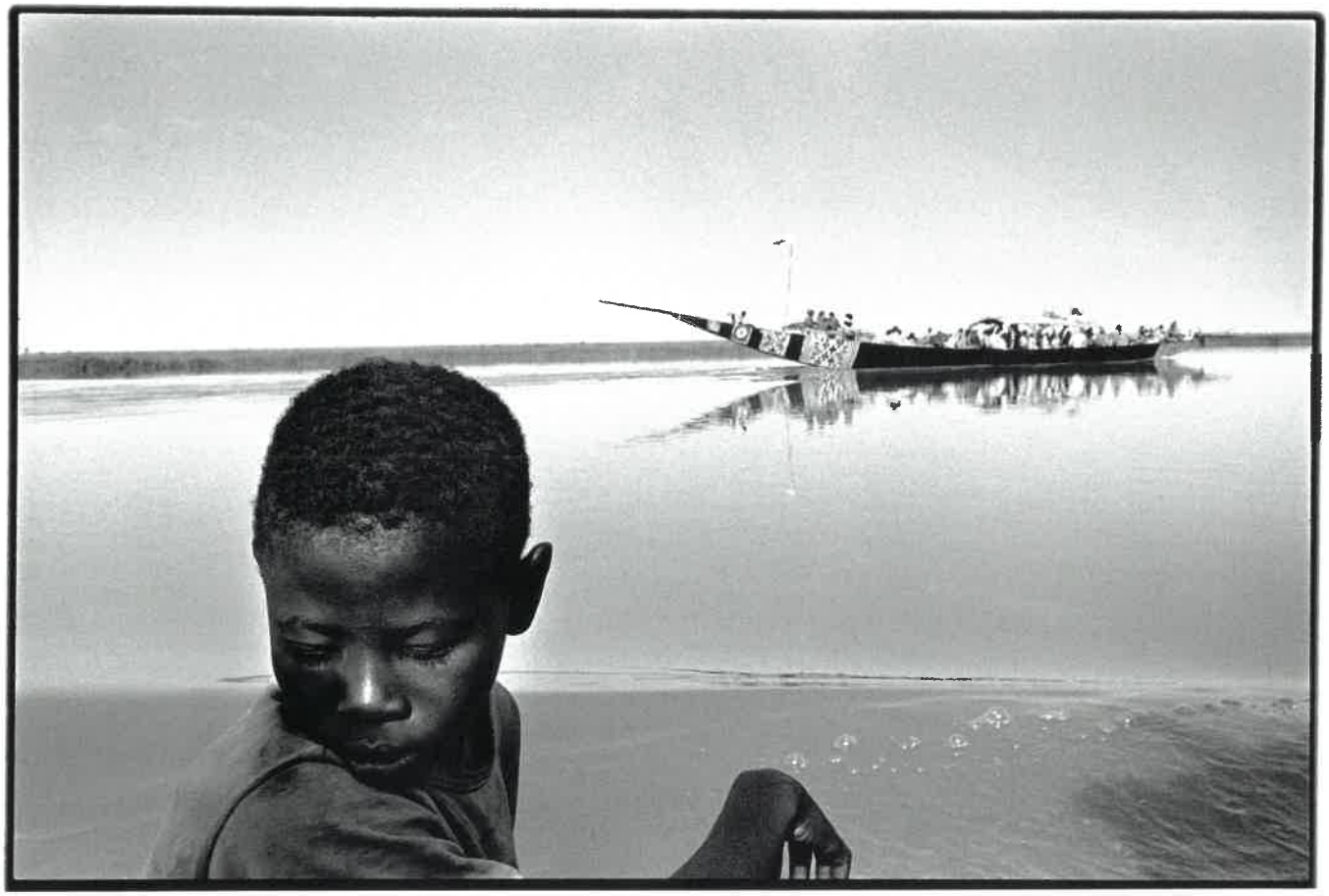
The mouth of the Ob in western Siberia (Kara Sea).



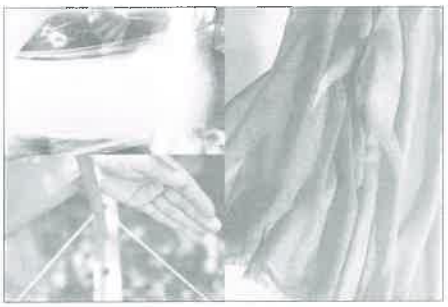
Important gas reserves were recently discovered on land occupied by the Nenets, one of Russia's last nomadic tribes. The pipeline represents a real threat to their way of life.



The Niger at Gao, in Mali.



The boat from Gao to Ansongo, Mali.

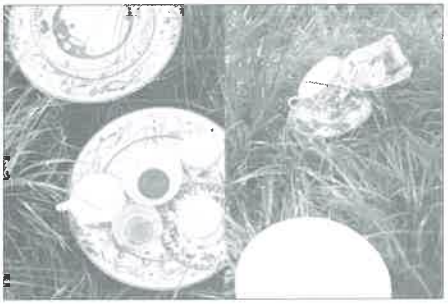


Page 27

101403M/04: "Altai Bagmati" fringed plaid in mint handspun and handwoven silk and cashmere, 130 x 230 cm (52 x 92 ins)

Page 29

101348M/02: "Altai Royal" double face plaid in brown/bark handspun and handwoven cashmere, 130 x 230 cm (52 x 92 ins)
101348M/01: "Altai Royal" double face plaid in blue/lichen handspun and handwoven cashmere, 130 x 230 cm (52 x 92 ins)
101348M/04: "Altai Royal" double face plaid in green/moss handspun and handwoven cashmere, 130 x 230 cm (52 x 92 ins)



Pages 32-33

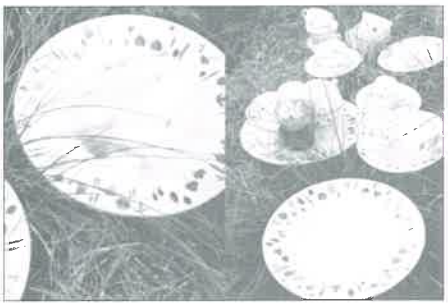
002901P: "Le Jardin de Pythagore" line, American plate in porcelain
002917P: "Le Jardin de Pythagore" line, coffee cup and saucer in porcelain
002916P: "Le Jardin de Pythagore" line, tea cup and saucer in porcelain
002914P: "Le Jardin de Pythagore" line, calotte plate in porcelain
500381M/01: "Clou de selle" line, tumbler in crystal

Pages 34-35

005777P: "Nil Platine" line, cream bowl in porcelain
005727P: "Nil Platine" line, large oval platter in porcelain
005736P: "Nil Platine" line, small salad bowl in porcelain
005750P: "Nil Platine" line, small oval platter in porcelain
007117P: "Attelage" line, small conical tumbler in clear crystal
500047M: Military cup in sterling silver

Pages 36-37

006912P: "Early America" line, bread plate in porcelain
006994P: "Early America" line, buffet plate in porcelain
006915P: "Early America" line, breakfast cup and saucer in porcelain
006948P: "Early America" line, cream bowl in porcelain
006916P: "Early America" line, tea cup and saucer in porcelain
006917P: "Early America" line, coffee cup and saucer in porcelain
006914P: "Early America" line, calotte cereal plate in porcelain
008637P: "Quadrige" line, small conical tumbler in amber crystal



Pages 38-39

007998P: "Mesclun" line, presentation plate in porcelain
007907P: "Mesclun" line, dessert plate in porcelain
007940P: "Mesclun" line, tumbler in porcelain
007993P: "Mesclun" line, large bowl in porcelain
007917P: "Mesclun" line, coffee cup and saucer in porcelain
007984P: "Mesclun" line, rice bowl in porcelain
007916P: "Mesclun" line, tea cup and saucer in porcelain
007982P: "Mesclun" line, cup with lid and saucer in porcelain
007983P: "Mesclun" line, soup bowl in porcelain
007915P: "Mesclun" line, breakfast cup and saucer in porcelain
007939P: "Mesclun" line, large cup with lid and saucer in porcelain
007517P: "Attelage" line, small conical tumbler in green crystal

Pages 44-45

560656DB/M1: Silk crepe georgette bra with "Cirque Molier" print in orange
561401DD/B3: Wide trousers in off-white featherweight lambskin
562026DD/E2: Backless halter top in brown striped viscose knit
Hermès Accessories
051104Z/27: "Kanza" platform sandals in off-white goatskin
001706S/28: "Cirque Molier" printed silk twill scarf in black/red/coral, 90 x 90 cm (36 x 36 ins)
051036N/06: "Kapeline" hat in chocolate braided straw (on special order)
051036N/09: "Kapeline" hat in multicoloured braided straw (on special order)

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Pages 46 and 47

565008DH/34: Cross-strap swimsuit in chocolate comfort jersey with "Bolduc" print
Hermès Accessory
051036N/06: "Kapeline" hat in chocolate braided straw (on special order)

560501DS/I5: Sailor-collar backless long dress in dark blue silk crepe jersey
Hermès Accessory
051036N/07: "Kapeline" hat in white braided straw (on special order)

Pages 48-49

560609DF/G8: Pleated body shirt in silk crepe chiffon with duck blue "Toile Hermès" print
560622DF/58: Zippered drawstring top in silk crepe chiffon with burgundy "Toile Hermès" print
560656DF/58: Silk crepe chiffon bra with burgundy "Toile Hermès" print
560404DJ/H1: Denim-blue linen cropped jeans
Hermès Accessories
512283S/01: "Toile Hermès" printed muslin scarf in white/duck blue
105103FP/04: "Astrologie" large bracelet in red enamel
205103FP/27: "Astrologie" thin bracelet in blue enamel
155103FP/04: "Astrologie" x-large bracelet in red enamel

Pages 50 and 51

560620DH/H5: Boat-neck top in natural silk crepe with navy "Bolduc" print
560422DR/H5: Short in navy wool
Hermès Accessories
051036N/04: "Kapeline" hat in natural braided straw (on special order)
131001WV/89: "Barenia" watch, white dial, with black bridle leather strap
061719S/12: "Bolduc" printed Twilly in navy/white
051104Z/27: "Kanza" platform sandals in off-white goatskin

560656DF/G8: Silk crepe chiffon bra with duck blue "Toile Hermès" print
560404DJ/H1: Denim-blue linen cropped jeans
Hermès Accessories
512283S/01: Printed "Toile Hermès" crepe muslin scarf in white/duck blue
043336CR/01: "Étrivière" long belt (PM) in white Clémence taurillon calfskin
051101Z/88: "Klaudia" platform sandals in natural alligator and lizard
044622CK/46: "Haut à courroies 40" bag in natural "H" canvas and ebony Clémence taurillon calfskin

Pages 52 and 53

565014DC/90: Two-piece "Ancre H" swimsuit in white jacquard
560631DQ/A3: Zippered drawstring top in natural silk crepe
565400D3/A3: Drawstring short trousers in natural cotton jersey terry cloth
Hermès Accessory
051036N/07: "Kapeline" hat in white braided straw (on special order)

561203DD/B3: Sailor-collar pea coat in off-white featherweight lambskin
565010DH/A3: Two-piece swimsuit in natural stretch jersey with "Bolduc" print
Hermès Accessory
051104Z/27: "Kanza" platform sandals in off-white goatskin

Pages 54 and 55

560627DF/58: Backless wrap body-suit in silk crepe chiffon with burgundy "Toile Hermès" print
560319DF/58: Short ballerina skirt in silk crepe chiffon with burgundy "Toile Hermès" print

562055DI/90: Vest in white cotton voile knit
562059DI/90: V-neck criss-cross sweater in white cotton voile knit
560423DT/A3: Triple-pleated shorts in natural "piqué d'Albène"
Hermès Accessories
051036N/07: "Kapeline" hat in white braided straw (on special order)
043336CR/01: "Étrivière" long belt (PM) in white Clémence taurillon calfskin
042392CK/01: "Shoulder Birkin" handbag in white Clémence taurillon calfskin

Pages 57, 58 and 59

560609DW/A3: Pleated blouse in natural silk crepe chiffon
560409DU/A3: Double-pleated trousers in natural linen crepe
Hermès Accessory
051104Z/27: "Kanza" platform sandals in off-white goatskin

560241DG/H3: Boat-neck jacket in Prussian blue wool crepe
560420DG/H3: High-waisted shorts in Prussian blue wool crepe
Hermès Accessories
041322CA/89: "Isthme" bracelet (MM) in black box calfskin
030903CA/89: "Pourtour" bracelet (PM) in black bridle leather (sold in pairs)
051102Z/05: "Kanza" platform sandals in mocha calfskin

560626DE/E3: Safari bustier top in dark brown cotton and silk shantung
Hermès Accessories
041322CA/89: "Isthme" bracelet (MM) in black box calfskin
041331CA/89: "Isthme" bracelet (MM) in "plein cuir" black box calfskin
030903CA/89: "Pourtour" bracelet (PM) in black bridle leather (sold in pairs)
030906CA/89: "Pourtour" bracelet (GM) in black bridle leather
042731CA/41: "Pourtour" bracelet (GM) in havana matt porosus crocodile

Pages 60 à 63

560503DT/A3: Dress with patch pockets in natural "piqué d'Albène"

560201DB/H5: Pea coat in double-face navy cashmere
562016DC/90: V-neck wrap sweater in white viscose knit
562072DC/90: Bra in white viscose knit
560310DS/H5: Straight slit-side skirt in navy crepe jersey

561130DD/C5: Butterscotch featherweight lambskin trench coat
Hermès Accessory
051102Z05: "Kanza" platform sandals in mocha calfskin

561201DA/B3: Zippered short blouson in off-white lightweight full grain lambskin
560610DP/C7: Sleeveless scarf-neck blouse in beige lightweight silk shantung
560303DE/F4: Skirt with patch pockets in sepia cotton and silk shantung

Pages 64-65 and 66-67

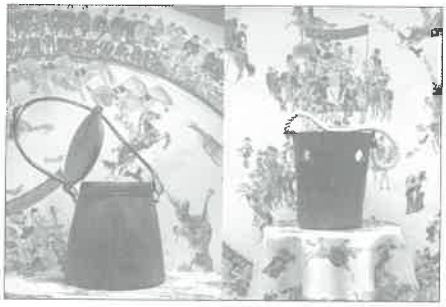
043739CK/7C: "Haut à courroies 28" handbag in cobalt blue ostrich
044660CR/96: "Kelly" mini-envelope in purple smooth lizard
043682CK/AA: "Kelly 32" handbag in chocolate box calfskin with cyclamen contrasts
002249S/05: "Des fleurs pour le dire" ("Say It with Flowers") printed silk twill scarf (design Leigh Cooke), turquoise/light turquoise, 90 x 90 cm (36 x 36 ins)

044690CK/5M: "365" handbag in matt silvered goatskin
001782G/05: "Kappa" gloves in jean blue glazed lambskin
041460CK/5M: "Mini Constance" handbag in matt silvered goatskin
017751G/03: "Kiss" gloves in raspberry glazed lambskin
002250S/05: "Au bord de l'eau" ("By the Waterside") printed silk twill scarf (design Laurence Bourthoumieux), dark pink/white/shaded pink, 90 x 90 cm (36 x 36 ins)

Pages 68-69 and 70-71

029812CK/01: "Bolide 31" handbag in white Clémence taurillon calfskin
041285CK/5E: "Picotin" handbag (PM) in white Clémence taurillon calfskin, vermilion Mysore goatskin interior
041285CK/BZ: "Picotin" handbag (PM) in white Clémence taurillon calfskin, orange Mysore goatskin interior
002250S/01: "Au bord de l'eau" ("By the Waterside") printed silk twill scarf (design Laurence Bourthoumieux), salmon/red/multicolour, 90 x 90 cm (36 x 36 ins)

044703CK/45: "Rugby II" handbag (MM) in "officer" canvas and dark brown box calfskin
200218M/36: "Valparaiso" handbag (GM) in herringbone canvas and brick Gumy calfskin
200219M/36: "Valparaiso" handbag (MM) in herringbone canvas and brick Gumy calfskin
200220M/36: "Valparaiso" handbag (PM) in herringbone canvas and brick Gumy calfskin
002252S/03: "Le Fleuve sacré" ("The Sacred River") printed silk twill scarf (design Catherine Baschet), grey-green/grey/salmon, 90 x 90 cm (36 x 36 ins)



Pages 72-73

044714CK/34: "Farming" handbag (PM) in natural barenia calfskin
044728CK/34: "Mangeoire Corde" handbag (PM) in natural barenia calfskin
001706S/17: "Cirque Molier" printed silk twill scarf (design Philippe Dumas), off-white/off-white, 90 x 90 cm (36 x 36 ins)

Pages 74 and 75

560526DE/L9: Asymmetric long dress in satin with antique rose "Patchwork" print

562057DI/L9: Criss-cross bra in antique rose cotton voile knit
562059DI/L9: V-neck criss-cross sweater in antique rose cotton voile knit
560320D2/L9: Long ballerina skirt in antique rose silk jersey voile
Hermès Accessory
051145Z/80: "Karmen" platform espadrilles in platinum silk nappa lambskin

Pages 76 and 77

560624DK/N6: Sleeveless scarf-neck top in bright yellow silk crepe georgette
560653DK/N6: Wrap top in bright yellow silk crepe georgette
560318DK/N6: Long drawstring skirt in bright yellow silk crepe georgette
Hermès Accessory
051036N/05: "Kapeline" hat in yellow braided straw (on special order)

Page 78

560624DI/34: Scarf-neck blouse in chocolate silk crepe georgette with "Hola Flamenca" print

Page 79

560526DE/L9: Asymmetric long dress in silk satin with antique rose "Patchwork" print

Pages 80-81

560523D2/G7: Long ballerina dress in light blue silk jersey voile

Page 82

561201DD/D4: Zippered short blouson in rosewood featherweight lambskin
565004DD/F3: Draped backless swimsuit in havana jersey chintz
560320DW/E3: Long ballerina skirt in dark brown silk jersey voile

Page 83

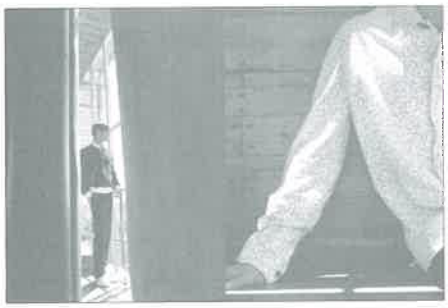
560627DC/E2: Wrap body-suit in brown-tones silk chiffon with "Cavalière ailée" print
560318DC/E2: Long drawstring skirt in brown-tones silk chiffon with "Cavalière ailée" print
Hermès Accessory
0044454CK/28: "Kali" belt in natural barenia calfskin (worn as headband)

Page 86

036987CK/76: "Ulysse" notebooks (MM) in indigo Togo calfskin
325177A: "Writing" refill (MM) for "Ulysse" notebooks
029266CA/L9: Pencil in saphirre blue/jean blue braided Madras goatskin
031712CA/89: "Semainier" diary cover with Saumur stitching in black mirror calfskin

Page 87

514510HQ/01: "24" two-button suit in navy wool with grey double stripes
516000HV/67: Straight collar shirt in cotton poplin with blue two-tone broad stripes
Hermès Accessory
038189T/73: "H" figured silk tie in light turquoise



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513310HD/60: Sport blouson with white ribbing in indigo reindeerskin
515030HI/01: "Brighton" trousers in navy cotton with white stripes and black raised ribbing
Hermès Accessory
051039ZH/02: "Kick" men's sport shoes in white goatskin/calfskin suede/calfskin

Page 89

513510HF/90: Shirt in black and white "plural H" silkscreened goatskin
515030HA/02: "Brighton" trousers in black wool

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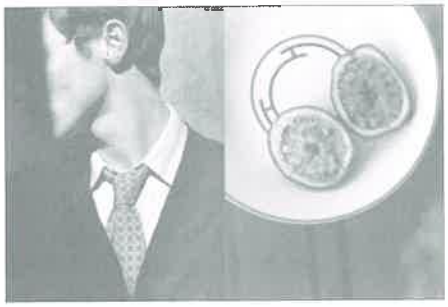
515030HA/02: "Brighton" trousers in black wool
Hermès Accessory
051019ZH/02: "Keller" oxfords in white calfskin

Page 91

517180HE/01: Pullover with deep "Tunisian" neckline in navy baby cashmere with raised ribbing
515030HD/02: "Brighton" trousers in black cotton gabardine
Hermès Accessory
051031ZH/97: "Kabik" moccasins in indigo waxed napped calfskin, hand-sewn apron



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516000HV/67: Straight collar shirt in cotton poplin with two-tone broad blue stripes
517540HM/60: Cardigan in indigo crepe cotton, broken stripes
Hermès Accessory
758624T/10: Heavy silk tie in orange/white/brick

Page 93

006877P: "Rythme" line, blue, cream bowl in porcelain

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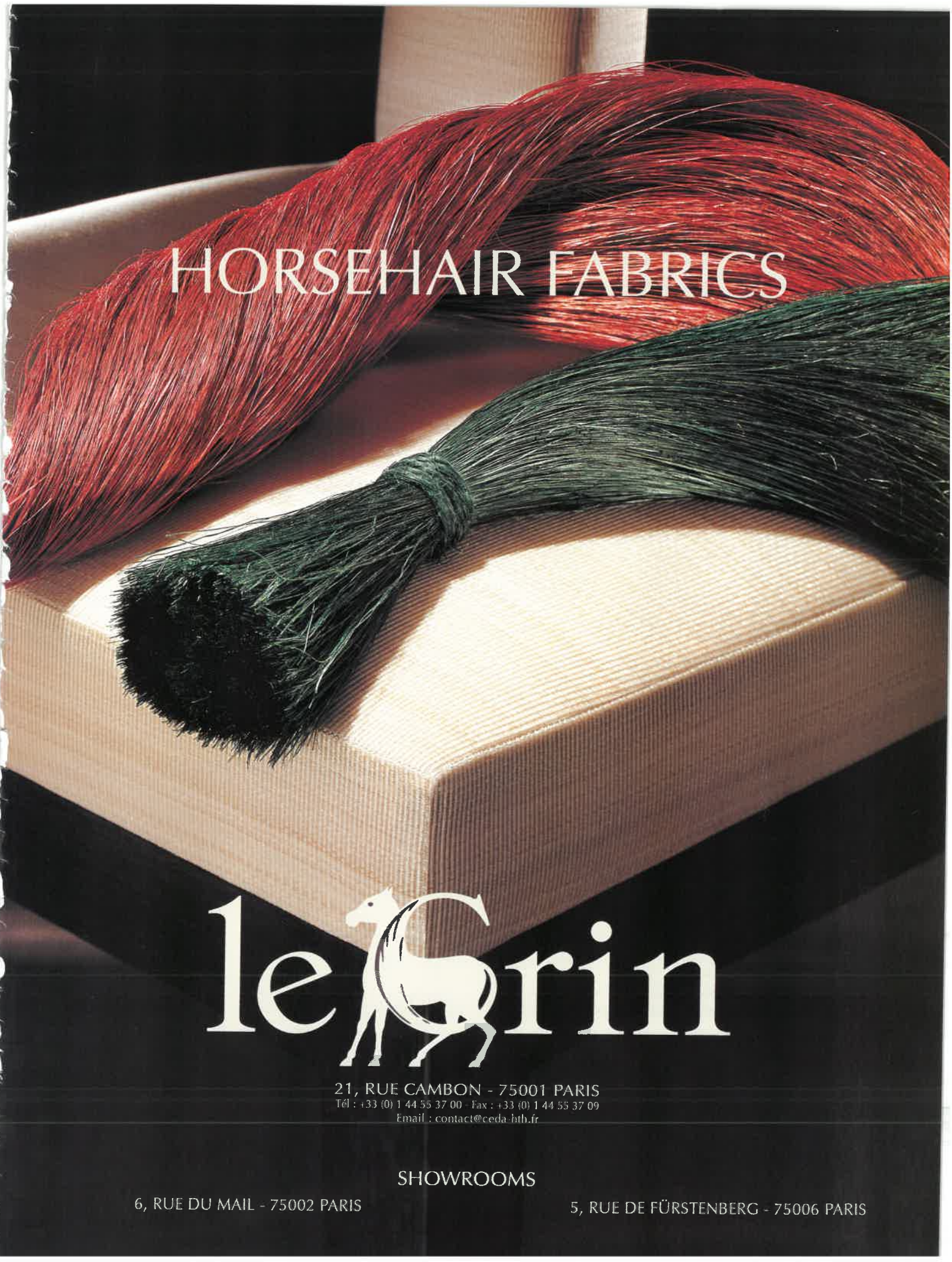
051046ZH/01: "Kenya" sandals in black waxed napped calfskin

Page 95

515300HP/02: "Boston" bermudas in black cotton gabardine and linen



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513230HC/60: "Escale" four-pocket jacket in indigo reindeerskin
515030H3/67: "Brighton" trousers in cotton with broad indigo, lavender and light blue stripes
Hermès Accessory
051019ZH/02: "Keller" oxfords in white calfskin

Page 97

516210HL/60: Shirt in indigo, navy and white "galet" printed cotton
517600HO/GQ: Reversible tank-top in "plural H" navy and off-white cotton

Page 98

516120HB/90: Shirt in finely ribbed white cotton poplin
Hermès Accessory
500176M/05: "In-the-pocket" line, magnifying glass in sterling silver, strap in black box calfskin

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518110HE/67: Bathing suit in indigo, navy and white "Losange" printed stretch jersey

Page 100

512020HA/01: "Escale" four-pocket jacket in navy linen and cotton
517410HK/65: T-shirt with wide neckline in lavender and navy striped cotton, absinthe line
515030HG/73: "Brighton" trousers in storm-blue cotton

Page 101

517520HM/02: Polo shirt in black cotton crepe with broken lines
515030HP/02: "Brighton" trousers in black cotton and linen
Hermès Accessory
037036CK/89: "Étrivière" bracelet in black bridle leather

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513440HE/90: Ribbed blouson in reindeerskin with black and white horizontal stripes
516210HM/77: Shirt in steel "Losange" printed cotton
515030H0/63: "Brighton 21" trousers in striped slate linen

Page 103

841404W7: "Clipper Chrono" diving watch, rubber strap

Back cover

20396: "Un jardin sur le Nil" eau de toilette, natural spray 100 ml (3.3 fl. oz.)

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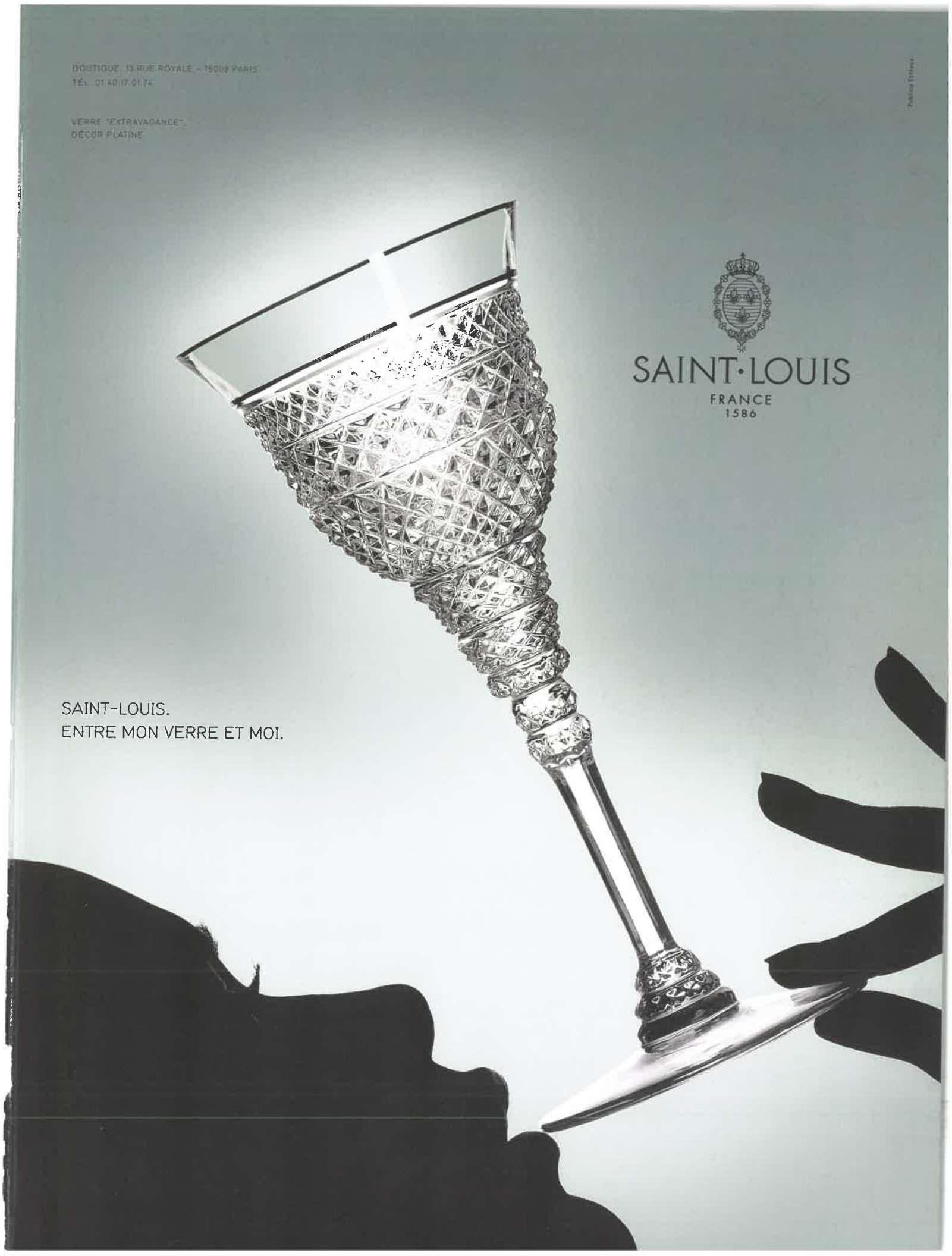
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